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is vastly better than the guesswork of untrained parents, teachers, and physicians, and it is a considerable advance upon medical inspection even. It would, of course, be erroneous to assume that anyone has yet discovered how to diagnose the mind of a backward child so as to discover the precise character and limitation of each intellectual process, and the exact strength and tendency of every impulse. It will probably be a long time before we are able fully to accomplish this task; but the point is that we are making headway.

Professor Holmes's book is undoubtedly the best presentation that has yet been made of the work of a psychological clinic. Undoubtedly some of the classifications of clinical cases in this volume, and especially some of the suggestions for the treatment of backward children, will be modified as our knowledge in this field increases. But until these improvements are made, we ought to put into practical operation the suggestions made in *The Conservation of the Child*.

M. V. O'SHEA

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Harmonic Part-Writing. By WILLIAM ALFRED WHITE. New York: Silver, Burdett & Co., 1911. Pp. xv+174.

The history of musical theory maintains its usual dilatory manner of procedure even today. The production of music—the song and symphony—has always been far in advance of the books which tell how it was done. One of the significant results of the intense activity in modern composers is that we are slowly evolving a sane theory for the musical works of a century or two ago. Especially in the subject of harmony are there signs of sane treatment. Both here and abroad progressive treatises are appearing. Mr. White's book is going to help in discovering some kind of reasonableness in this subject which so long has been merely a collection of inflexible rules and equally inflexible exceptions which the student was blindly to follow. He states his material to be forwarding four-part musical composition. He endeavors to base this on real musical thinking, and consequently casts away a number of old-time devices, such as figured bass, because, as he truly states, this led to little more than the student's merely counting up intervals from the bass note, irrespective of the sound, and writing down what his mathematical process developed.

The book is therefore strongly to be commended as an effort in the right direction, and one which will be useful not only to students beginning the subject, but to thousands who in past years have gone through the old grind and are painfully conscious of how little they got out of it. If any fault is to be found with Mr. White's treatment, it is that he is still hampered by the old methods; that he has not gone far enough forward. The reviewer believes that the subject is capable of even greater simplicity and that it is possible to do away with many of the arbitrary statements, such as that this or that chord is better in this or that inversion with 3d, 5th, or root, or what-not

doubled. In other words, it is doubtful if any adequate treatment of the subject in this book can be attempted with the omissions which Mr. White in his preface frankly states he has made: "This text does not assume to offer a theory of music, nor does it present an exposition of scales, intervals, and chord material." Four-part writing must inevitably be based on these very factors, if it is to be logical and intelligent. Nor can this material be disposed of as elementary, as in a previous volume. The study of structure of the scale and of chords should not be separated from four-part or chord writing.

P. W. DYKEMA

ETHICAL CULTURE SCHOOL
NEW YORK CITY

Home Reading for High School Pupils. By MARY H. DOWD and F. MABEL WINCHELL. Manchester, N.H.: The John B. Clarke Co., 1912. Pp. 58.

There are several good high-school lists in the field, but as localities differ and tastes as well, each new one adds something of interest and merit. Only one fault can be found with this list: the space devoted to current fiction. Popular novels such as *The Rosary* and *Freckles* seem out of place in a high-school list, as attention should be directed from, instead of attracted to, that kind of reading. The high-school list has a place because it suggests something better than the latest popular novel.

Practical Use of Books and Libraries: An Elementary Manual. By GILBERT O. WARD. Boston: Boston Book Co., 1911. Pp. 81. \$1.00.

Teaching Outline to Accompany the "Practical Use of Books and Libraries." By GILBERT O. WARD. Boston: Boston Book Co., 1911. Pp. 34. \$0.50.

High schools in several cities have within the last five years given instruction to incoming classes on the use of the library. Mr. Ward's course is the most definite which has appeared for high-school students, being the results of his experience as supervisor of high-school branch libraries in Cleveland. The course includes eight lessons: "Structure and Care of Books," "Printed Parts of a Book," "Card Catalogue," "Numbering and Arrangement of Books in Public Libraries," "Reference Books," "Magazines," "Use of the Library in Debating," "Buying Books." The reference books discussed in the course and the extracts from other books are related to the high-school course and show the application of the library tools to next day's lessons. A useful chapter is that on the use of the library in debate, containing a list of debate handbooks and directions for procuring and using government documents and the *Congressional Record*. Specimen extracts from four dictionaries are included in the appendix to the manual.